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A STUDY OF THE MUSIC EDUCATION PROGRAM  
OF WATAUGA COUNTY

by

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AN ABSTRACT OF  
A STUDY OF THE MUSIC EDUCATION PROGRAM  
OF WATAUGA COUNTY

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A Thesis  
Presented to  
the Faculty of the Graduate School  
Appalachian State Teachers College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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by  
Susie Grose Buchanan

August 1953



# A STUDY OF THE MUSIC EDUCATION PROGRAM OF WATAUGA COUNTY

## I. THE PROBLEM

Statement of the problem. It was the purpose of this study to determine as closely as possible through a questionnaire and through personal conferences (1) What has been done in Watauga County in the development of a music program; (2) What problems now exist that might suggest further investigations; (3) How to compare the information of this survey with what various writers think are the problems in the field; and (4) What recommendations can be made for an improved music program in the county based on the data collected.

## II. THE PROCEDURE

In order to obtain a more comprehensive view of what had been attempted in relation to this specific area of investigation all pertinent and relevant literature to be found in the Appalachian State Teachers College Library concerning this subject was reviewed and analyzed.

All materials available for the teaching of music in the county were studied carefully.

Several conferences were held with the county supervisor of Watauga County to study general music trends and to make preparations for the study.

Silver Burdett Company, the publishers of the state-adopted texts, New Music Horizons, were contacted in regard to listing of relative materials available for use by the classroom teachers.

A questionnaire was prepared and distributed to all county elementary teachers. The objective section was divided into five parts: (1) General Information, (2) Attitudes, (3) Materials, (4) Procedures, and (5) Evaluation.

The results of this questionnaire were tabulated and analyzed to determine predominance in (1) general training of teachers, (2) musical training of teachers, (3) experience of teachers, (4) materials used, (5) type of procedure used and the time distribution of each, (6) teacher evaluation of existing music programs, and (7) significance of the results obtained. This tabulation was done on a county-wide basis.

The questionnaires were categorized according to the music status of the teacher based on his personal reaction. The three categories used were (1) classroom teachers with more than minimum course requirements, (2) classroom teachers with minimum course requirements, and (3) classroom teachers with less than minimum course requirements. Reactions were studied from this position and conclusions were drawn.

Conferences were held with music people from all over this and adjoining states. The most valuable of these was the one held with Dr. Arnold Hoffman, North Carolina State Music Supervisor.

The results of the whole survey were compared with conclusions drawn from the study of the literature in the field.

Tentative conclusions were drawn and recommendations were made for the provision of improved music education in Watauga County.

### III. RESULTS

(1) What has been done in Watauga County in the development of a music program?

1. Teachers have been motivated to equip themselves with college degrees in their respective fields which include a required music course.

2. The self-contained classroom has been established.

3. Some of the vital attitudes have been established in teachers.

4. Teachers have attempted to include music in their school curriculum.

5. Some materials for the teaching of music have been purchased.

6. The state-adopted music texts and manuals have been provided for in the schools.



(2) What problems now exist that might suggest further investigation?

1. There are no music teachers as such in the county schools.

2. Any attempt on the part of principals to use classroom teachers who are qualified to teach music in the building of a music program completely defeats the philosophy of the self-contained classroom because the only way he has of using them is on a departmental basis.

3. There is no professional musical guidance for classroom teachers which means that they have no resources to draw from when they really need and want assistance.

4. Teachers say that they are adequately equipped to teach music but do not feel secure enough to actually attempt the job.

5. Administrators are not urging self-development in music for teachers.

6. The music program in the county has been restricted by complacent attitudes, lack of adequately trained personnel, lack of materials, lack of inspiration and initiative on the part of both teachers and administrators.

(3) How to compare the information of this survey with what various writers think are the problems in the

field.

All the results of the tabulations of the questionnaires are in agreement with what the writers in the field think according to:

1. The importance of music
2. Why music should be taught
3. How music should be taught
4. The dangers of the program
5. The philosophy of the self-contained classroom method for the teaching of music successfully.

(4) What recommendations can be made for an improved music program in the county based on the data collected?

1. Continue to educate personnel of the county schools to the need of a broadened music program.
2. Continue to strengthen teachers in the belief that they are capable of teaching music in their classrooms on a cooperative basis.
3. Urge teachers to avail themselves with every possible opportunity to broaden their music experiences and education.
4. Urge administrators to feel the necessity of a music program and to establish concise objectives for teachers in order to promote it.

5. Lead county administrators and personnel in the county schools to a realization that with the help of some type of professional musical guidance, the county could progress with a music program that the schools would be proud of and from which the teachers and students would realize satisfaction, enrichment and broadened musical training.

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## TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION . . . . .	1
The problem . . . . .	3
Statement of the problem . . . . .	3
Importance of the study. . . . .	3
Limitations of the study . . . . .	6
Definitions of terms used. . . . .	6
Music. . . . .	6
Problem. . . . .	7
Study. . . . .	7
Music specialist . . . . .	7
Integration. . . . .	7
Correlation. . . . .	7
Self-contained classroom . . . . .	7
Departmental classroom . . . . .	8
Cooperative program. . . . .	8
Transition period. . . . .	8
Double-functioning . . . . .	8
State-adopted texts. . . . .	8
Procedures and sources of data. . . . .	8
II. REVIEW OF THE LITERATURE . . . . .	13
The importance of music. . . . .	13
Why music should be taught . . . . .	15

CHAPTER	PAGE
How music should be taught. . . . .	16
Tentative conclusions. . . . .	18
Dangers of the program . . . . .	21
Suggestions for a successful program . . . . .	23
Summary. . . . .	34
Conclusions. . . . .	35
III. FINDINGS OF THE STUDY. . . . .	36
Results based on the tabulations of the	
questionnaires . . . . .	36
Adequacy of the training and experience of	
the teachers . . . . .	38
Tentative conclusions. . . . .	54
Attitudes of teachers. . . . .	56
Materials. . . . .	64
Procedures . . . . .	66
Evaluation . . . . .	72
Division of the questionnaire. . . . .	75
Summary and conclusions. . . . .	79
IV. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS. . . . .	81
BIBLIOGRAPHY . . . . .	85
APPENDIX . . . . .	89

## LIST OF TABLES

TABLE		PAGE
I.	Certification of Teachers in Watauga County	
	According to Kind of Certificate. . . . .	39
II.	Certification of Teachers in Watauga County	
	According to Grade of Certificate . . . . .	39
III.	A Comparison of the Training of White	
	Instructional Personnel in Elementary Schools	
	in Watauga County With the White Instructional	
	Personnel in Elementary Schools In North	
	Carolina. . . . .	41
IV.	Degrees of Teachers . . . . .	42
V.	Subject Majors of Teachers Who Have College	
	Degrees . . . . .	44
VI.	Periods of Years in Which Teachers Received	
	College Degrees . . . . .	46
VII.	Where Teachers Received Degrees . . . . .	46
VIII.	Record of Teachers' Training in the Field of	
	Music . . . . .	48
IX.	Record of Teachers' Experience in Present Field .	50
X.	Teaching Situations of Individual Teachers. . . .	51
XI.	Personal Musical Capabilities of Individual	
	Teachers. . . . .	53

TABLE	PAGE
XII. Attitudes of Teachers Concerning the Teaching of Music in the Classroom . . . . .	57
XIII. Materials That Teachers Have or Have Used . . . .	65
XIV. Approximate Schedule of Music Teaching Used in Classrooms. . . . .	66
XV. Per Cent of Teaching Time Alloted to Five Major Music Objectives. . . . .	69
XVI. Curriculum Planning . . . . .	71
XVII. Contribution of Major Objectives of Music . . . .	73
XVIII. How the Teachers Think Music Has Contributed to the School. . . . .	74

## LIST OF FIGURES

FIGURE	PAGE
1. Grouping of Teacher Questionnaires According to Music Training . . . . .	76



## CHAPTER I

### INTRODUCTION

The term music, in the minds of most people, implies the art of performance. To others, it is a great disciplinary force. To the masses of the people, it is an art that is appreciated and enjoyed according to their capacity and desire.

It is agreed that individuals who have mastered music in any of its fields are a great satisfaction to themselves as well as to those afforded audience to their performances. The accuracy and precision with which they work is the result of months and maybe years of disciplinary study and practice. Study has shown that this disciplinary force not only acts to produce great musicians, but also plays a vital role in their individual lives. Therefore, the musician as well as his music commands the admiration of all.

The people are in the minority who are capable of ever reaching professional status in the music fields the same as are those who ever realize the great disciplinary force that it exerts on their lives. However, experience teaches that the majority of people are capable of appreciating music of some kind. It is this majority in which the investigators in the music education field are most interested at this time. They know that much of the happiness

and personal adjustment of individuals is the result of musical experiences. Common knowledge reveals that music not only stimulates emotion but also releases emotional tension, quite often helping a person to live a much more normal life. When it becomes clear that just the sound of music stirs some kind of feeling within every individual, a challenge presents itself to all who are interested in a more inclusive music education program. Kwalwasser<sup>1</sup> has done extensive work relative to this area of thought and has written a comprehensive analysis of his findings.

Since the presence of music is generally acknowledged, its development is the important factor that commands the most worthy efforts of all concerned. The public schools are the training ground of our nation. It is not only the opportunity but also the obligation of their administration to include a growing music program in the curriculum.

Classroom music has had many restrictions. It could be assumed that not too many years ago, music was taught solely for the purpose of producing musicians. This fact alone would limit its scope to a small minority who either showed innate tendencies or had deep interest in personal development.

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<sup>1</sup> Jacob Kwalwasser, Problems in Public School Music (New York: M. Witmark and Sons, 1932), pp. 137-159.



It would seem today that the idea of music for the select few on a classroom level has long since been discarded. Administrators are anxious to see a plan set up whereby music can be used to vitalize classroom activities and in turn reach and develop each individual pupil on his own musical level. It would certainly not be the purpose of this philosophy to ever ignore those capable pupils who deserve accelerated training, but to include those who have never been able to share in the wonderful world of musical experiences.

## I. THE PROBLEM

Statement of the problem. It was the purpose of this study to determine as closely as possible through a questionnaire and through personal conferences (1) What has been done in Watauga County in the development of a music program; (2) What problems now exist that might suggest further investigations; (3) How to compare the information of this survey with what various writers think are the problems in the field; and (4) What recommendations can be made for an improved music program in the county based on the data collected.

Importance of the study. Many detailed studies of music have been made and many courses of study have been formulated for use in the classroom. Several of these have

been carefully studied for possible utility.<sup>2, 3, 4</sup> Their value cannot be measured. Music has been taught from them and continued progress has been made. However, as long as music is taught as an isolated subject and not as an integral part of the curriculum, its present status and relative importance will remain. Although some of the more progressive specialists in the field have already arrived at this conclusion, a universal attitude among supervisors and classroom teachers must prevail before any definite action can be expected. In order to bring about such an attitude, particularly among classroom teachers, several factors will need to be considered: (1) their musical background, (2) their musical training, (3) their general attitude toward the importance of music in the classroom, and (4) their eagerness to participate in a program of music. The approach to the situation will have vital relationships to any accomplishment expected. It must be assumed at this

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<sup>2</sup> Parks Grant, Music for Elementary Teachers (New York: Appleton-Century-Crofts, Inc., 1951).

<sup>3</sup> Hannah Matthews Cundiff and Peter W. Dykema, School Music Handbook (Boston: C. C. Birchard and Company, 1923), p. 11.

<sup>4</sup> George E. Hubbard, Music Teaching in the Elementary Grades (New York: American Book Company, 1934), Chapters III, VI.

time that the classroom teacher is a part of the music program and that his cooperation is necessary. Therefore, the establishment of the proper attitudes, ideals, and feelings of obligation within him is of primary importance.

After the interest of the classroom teachers has been aroused and their cooperation assured, the obligation of the music specialist begins. He must be ready to serve at any time that he is called on and in whatever capacity designated. All of his work must be adapted to classroom procedures and at the same time to the promotion of the highest possible musical ideals. His ability to synchronize the music program with the classroom program will prove itself in whatever success he is able to realize.

After much consideration it seems that the basis upon which the music program is to be built must be established through investigation of existing circumstances. Then, procedures could be planned according to what is found. It is obvious here that each situation will be altered to a degree by its own local conditions. Individuals who are interested in the music welfare of the children feel the obligation of helping with the work.

It is the intention of this study to make such an investigation in Watauga County and to make whatever recommendations possible according to the data established.



Limitations of the study. In order to assure the reader that this study has been entirely objective, the writer has made an investigation of its limitations and will list the important ones here: (1) the study was made in the immediate vicinity and every precaution was used to keep it on an impersonal basis; (2) the music education field is changing so rapidly that it was difficult to secure adequate current literature; (3) formulating a questionnaire, which would be comprehensive and at the same time be capable of challenging the desired universal reaction from teachers, presented the first great problem of the study; (4) the categories of the questionnaire in which less than 100 per cent reaction was realized were difficult to tabulate and draw conclusions from; (5) statistical information for comparative purposes was limited; and (6) the greatest difficulty was trying to keep the study on a basis of comparison with other parts of North Carolina whose local situation has no parallel to this one.

## II. DEFINITIONS OF TERMS USED

Music. Music shall be referred to in this study as a subject that is taught in our schools.

Problem. Throughout this report of this investigation, the term problem shall be interpreted as any difficulty that has been experienced in relation to the administration of any music program.

Study. Study was interpreted as any investigation that has been or is being carried on.

Music specialist. This term refers to those individuals who by intense study and experiences have qualified themselves as specialists in the field of music, whether by certification or otherwise.

Integration. Integration shall be interpreted as practical application of music used concurrently with all other subject matter.

Correlation. Correlation in this study refers to the including of music in the graded curriculum on an integral basis.

Self-contained classroom has been used in reference to a classroom in which the homeroom teacher has complete charge of all activities, whether of the basic studies or of the special subjects.

Departmental classroom refers to a classroom in which the homeroom teacher exchanges work with another teacher or other teachers.

Cooperative program is referred to in this study as a music program that is worked out cooperatively with the classroom teachers, the school administrators, and a music specialist, if one is available, participating.

Transition period. This period is identified as the change from the departmental program to the self-contained classroom program.

Double-functioning is the idea of teaching music in connection with subject matter and also in a special period.

State-adopted texts. The state-adopted text always refers to New Music Horizons, published by Silver Burdett Company, New York, 1948.

### III. PROCEDURES AND SOURCES OF DATA

In order to obtain a more comprehensive view of what had been attempted in relation to this specific area of investigation, all pertinent and relevant literature to be found in the Appalachian State Teachers College Library concerning this subject was reviewed and analyzed.



A thorough study was made of the materials available for the teaching of music in the classroom of our schools, particularly the adopted texts and all relative equipment. This study was carried on by personal contact with principals and teachers of the various schools in Watauga County.

Several conferences were held with the county supervisor to study general trends of music education and the distribution of adopted music texts and other materials. Her interest in the investigation greatly facilitated the work with the principals of the schools.

Silver Burdett Company, the publishers of the adopted texts, New Music Horizons, very graciously sent a complete listing of all relative material available for use by classroom teachers. They also sent various localities in different states where the same material is being used.

On the basis of what had been found in the form of local situations and what conclusions had been drawn from the review of the literature, a questionnaire was attempted. The writer was assisted and advised by a graduate committee in the formation of this questionnaire. It was built to incite an interest for music in each teacher who examined it while drawing from him the personal information desired. The actual teacher questionnaire was preceded by a personal letter from the writer. This letter was an attempt to establish good relationships and a good frame of mind for the



reaction to the questionnaire. It was hoped that this relationship would facilitate any further work that might be attempted in this locality. The letter also emphasized the fact that the writer was interested in music as it affects the lives of people.

The objective section of the questionnaire was divided into five parts. It was arranged in completion and multiple choice form. The five divisions were (1) General Information, which included all personal information including general training, certification, degree, teaching situation, teaching experience, and musical training; (2) Attitudes, which included all attitudes toward classroom music whether from the position of the teacher or pupil; (3) Materials, which included all available materials used in the teaching of music in the classroom whether the property of the school or the teacher. It also included those available materials that had not been used; (4) Procedure, which included the amount of time spent in the teaching of music, the per cent of time allowed the various major objectives for a music program, and the curriculum provision made for musical activities; (5) Evaluation, which included the teacher's idea of what the present music program had been worth to the school-community relationships, the intra-school relationships, the inter classroom relationships, and the individual student personal development and adjustment.

The county supervisor, Mrs. Dessie Mae Edmisten, helped to acquaint the principals of the schools with the purpose of the questionnaire. Through them, it was distributed to every elementary school teacher in the county. The cooperation on this operation could not have been better and the results were most gratifying. Every questionnaire was returned with a complete response.

The results of this questionnaire were tabulated and analyzed to determine predominance in (1) general training of teachers, (2) musical training of teachers, (3) experience of teachers, (4) attitudes toward the philosophy of the teaching of music, (5) materials used, (6) type of procedure used and the time distribution of each, (7) teacher evaluation of existing music programs, and (8) significance of the results attained. The tabulation was done on a county-wide basis.

After work was completed on the preliminary mass tabulations, the questionnaires were categorized according to the music status of the teacher based on his personal reaction. These three categories were used (1) Classroom teachers with more than minimum course requirements; (2) Classroom teachers with minimum course requirements; and (3) Classroom teachers with less than minimum requirements. Reactions were studied from this position and conclusions were drawn.

Incidental conferences held with music people enrolled in the 1953 summer session of Appalachian State Teachers College helped to broaden the general knowledge of music education throughout this and adjoining states.

An inspiring and most valuable conference was held with Dr. Arnold Hoffman, the State Music Supervisor of North Carolina. This conference was what the writer needed to confirm the idea that the investigation was worthwhile and that any conclusions or recommendations resulting from a study in this particular field would be valuable to the music education program at this time.

The results of the whole survey were then compared with conclusions drawn from the study of the literature in the field.

Finally, the ultimate objective of this study was realized. Tentative conclusions were drawn and recommendations were made for the provision of music education in Watauga County.



## CHAPTER II

### REVIEW OF THE LITERATURE

Much has been written on the teaching of music in the schools. However, due to the fact that this study was made to investigate the possibilities of using the classroom teacher in the program, much of the material was irrelevant, and could not be used in the treatment of this problem. Numerous selections of pertinent information were found to be most helpful and will be reviewed in the following paragraphs. It will be necessary to review some opinions on the importance of music and why and how it should be taught in our schools to open the mind of the reader to the problem at hand.

The importance of music. Music must be traced to earlier times to actually feel the depths of its importance and the strength of its beauty. Compton's Encyclopedia says, "Some of the oldest fables tell us of the power of music. Through the ages, men have become more and more conscious of music as a definite need in the lives of our people."<sup>1</sup>

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<sup>1</sup> Guy Stanton Ford, "Origin and Growth of Music," Compton's Pictured Encyclopedia, Vol. 9. (Chicago: F. E. Compton and Company, 1952), p. 458.

Johnston and Faunce have said:

Music like speech goes back to the origin of man. Before the dawn of our recorded history and in the most primitive culture since, song and dance have been important twin media of expression. So universal is music that it appears to satisfy a basic need in human experience.<sup>2</sup>

The opinions and expressions of most writers are mutual in relation to the universal existence of music in the lives of individuals and the vital part it has played in the development of our present civilization. Today many fields are being explored and much investigation and development is being brought about to help music adjust itself to meet the needs of and take its place in our present world of education. Gherkens realized this when he said:

Education must recognize the immediate present, must bring the pupil into close contact with life as it now is, and must attempt to inculcate in him such knowledge, such habits, and such ideals as will tend to cause him to live a useful, a healthful, a socially satisfactory and a happy and contented life.

The poetry of music in stimulating sanity of thought and action as well as a highly satisfactory social attitude is greater than that of any other art because of the fact that in so many cases the individual himself takes part in it, and is thus himself becoming a creator, he finds it possible to express himself in a fashion giving deep personal satisfaction.<sup>3</sup>

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Edgar C. Johnston and Ronald C. Faunce, Student Activities in Secondary Schools (New York: Ronald Press, 1952), p. 248.

3

Karl Wilson Gherkens, An Introduction to School Music Teaching (Boston: C. C. Birchard and Company, 1919), p. 4.

Mursell,<sup>4</sup> who is one of the most progressive promoters of better music for our schools today, has called music (1) one of the most perfect of all expressions of what is best and purest in the human spirit, and (2) one of the most essential and convincing expressions of that faith and truth in goodness, in beauty which alone makes human life worthwhile.

Pitts said, "Music in common with the other arts was born of man's need to give feeling and ideal expression."<sup>5</sup>

Why music should be taught. Educators have felt the urgency of this great force and are making definite progressive steps toward further development. Many have made an attempt to establish why music should be included in our school curriculum. Mursell has given nine concise reasons:<sup>6</sup>

1. The children get such a deep enjoyment from their study of music.
2. They develop bodily movement.
3. It gives or provides a refreshing change in the course of the school day. They get a refreshment of beauty.

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<sup>4</sup> James L. Mursell, Music in American Schools (New York: Silver Burdett Company, 1943), p. 1.

<sup>5</sup> Lilla Belle Pitts, Music Integration in the Junior High School (Boston: C. C. Birchard and Company, 1953), p. 1.

<sup>6</sup> James L. Mursell, Music and the Classroom Teacher (New York: Silver Burdett Company, 1951), p. 1.



4. Music is something in which every child can happily and successfully participate.
5. It can help children to attain better adjustment in general.
6. Music can exercise a powerful influence for the creation of happy and constructive relationships within your group.
7. Music can do much to create a fine spirit and a good morale throughout the school.
8. It can create constructive values for the children's future living.
9. Music can be highly effective instrumentality for increasing and enriching the cultural contacts of your children.

How music should be taught. Attitudes, objectives and proposed plans differ when a study of how music should be brought to the schools and to individuals is made. Perkins<sup>7</sup> feels that the child should never be made to feel that he is learning or studying but rather that he is enjoying music. This attitude would be a natural result of his acquaintance with music if the songs were chosen for his use in accord with the child's experiences and interests and are written with his comprehension as regards words, rhythm and design. She also feels that the teacher will need to help the children express many phases of their reactions and to make effective contrasts with other materials used.

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<sup>7</sup> Clella Lester Perkins, How to Teach Music to Children (Chicago: Hall and McCreary Company, 1936), p. 3.



Bohman and Dillon say:

Pleasure and satisfaction for every child should be one goal of a music experience program. The necessary skills and techniques if taught as needed for a particular situation become a part of that experience, and more easily understood, and contribute to the joy of participation. In this way the fundamentals of tone and rhythm are gained on primary levels and then developed more fully in the upper elementary grades.<sup>8</sup>

Lawrence<sup>9</sup> has written a book explaining music to some degree. He draws the conclusion that (1) everyone feels the urge for musical performance of one sort or another, (2) all are capable of musical performance, and that (3) everyone has the right to be taught to perform music within the scope of his individual understanding and capacity.

The opinions used thus far have been of a most general nature, but have been significant enough to bring about the realization that the music program must be set up to meet the needs of all pupils. Something much more specific must be produced before actual work can be done.

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8

Esther L. Bohman and Josephine Dillon, The Librarian and the Teacher of Music (Chicago: American Library Association, 1942), p. 10.

9

Sidney J. Lawrence, Everyone's Musical Psychologically Speaking (Chicago: Clayton F. Summy Company, 1946), p. 1.

The writer is convinced that in order to teach anything that will carry over into life situations and be of living value to people, it must be taught as such. The same opinion is prevalent in relation to the teaching of music. Kwalwasser<sup>10</sup> has shown by his interest in the evaluation of technical musical knowledge, that he is certainly a believer in a program that will advance the music skills. At the same time, he has offered to the field of music today the philosophy which is the result of a deep conviction that the schools must give children as rich a musical experience as possible. He not only thinks that music is preparation for life, but life itself. It is a great inspiration when a man in his position says, "The responsibility of the school is to make music enjoyable first and understandable later."<sup>11</sup>

Tentative conclusions. At this time, a tentative conclusion must be drawn to the effect that most writers are convinced that some kind of integral music program is the answer to the basic needs that have been realized in the preceding work. Hawkinson wrote an article for the

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Kwalwasser, op. cit., Chapter X.

11

Loc. cit.

Music Education Journal in which she said:

Music in an integral program must take into account a philosophy of learning based on children's needs, immediate and future, and natural interests. The purpose of such a program is to have a normal process, lasting over a period of years, in which the child may be constantly acquiring a sense of values, making intelligent choices and improving his power of discrimination for his own satisfaction.

It is indeed fundamental that every child have a deep interest in music, as a vital experience rather than as a technique, however important that may be.<sup>12</sup>

Mursell,<sup>13</sup> whose whole theory of music teaching centers around this principle of integration, says that although the programs are inadequate in many places, music is almost universally accepted as an integral part of the curriculum. He also states that music has become a far more notable curriculum success and has been carried much further in the American schools than in those of any other country.

There are very few specific illustrations of what is meant by the integral program. Mursell has expressed a good idea of the program at work when he said:

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Frances Hawkinson, "A Teacher Student Music Integration Program," Music Education Journal, 27, December, 1940, p. 43.

13

Mursell, Music in American Schools, op. cit., p. 3.



Many classroom teachers make much use of music interspersed incidentally throughout the day as a comment or interpretation or enrichment of something that comes up in social studies, or reading or science.<sup>14</sup>

In spite of any effort to create a feeling that music is just something to be added for enrichment and emphasis, it is necessary to show the significance of music as a subject within itself. This can only be done by reviewing the aims of music teaching. Perkins has set up a list of the things that she thinks should be accomplished in any music program:

- (1) Every child shall have acquired the use of his singing voice and pleasure in song as a means of expression.
- (2) Every child shall have learned to enjoy music as something heard as well as expressed.
- (3) Every child shall have awakened and vitalized within him a feeling of rhythm.
- (4) Every child shall have acquired a repertory of songs to be carried into the home and social life.
- (5) Every child shall have developed aural power to know by sound what he knows by sight, and therefore to be able to sing at sight.
- (6) Every child talented in musical performance shall have had an opportunity for its cultivation.

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<sup>14</sup>

Mursell, Music and the Classroom Teacher, op. cit., p. 32.

- (7) Every child shall have developed a love for the beautiful in music and acquired a taste in choosing the music to which he listens.
- (8) Every child shall have acquired an ability to appreciate the charm of design in music.
- (9) Every child shall have arrived at a conception of music as one of the beautiful and fine things of life.<sup>15</sup>

She has also emphasized the importance of including music in the regular daily routine of every single day. Since music is an essential curricular activity, she fears that irregularity would suggest unimportance and thus retard progress.<sup>16</sup>

Dangers of the program. There has been much concern over the fear that through the integral program, the technical aspects of music might be neglected. Several writers who have been publishing articles in current magazines have called attention to specific instances where evaluation has been made and the results found most discouraging. This is one of the greatest dangers in the program and must be investigated for any possible solution. It certainly is not a negligible thing, and yet it is not strategic enough in its

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<sup>15</sup> Perkins, op. cit., p. 6.

<sup>16</sup> Loc. cit.

importance to cause any retarding of efforts to carry the program forward.

Burns<sup>17</sup> has written an article in which he shows that he has a very broad vision of the program. He believes in all of the principles of the integral program, but is very cautious for fear of letting it get overbalanced. He thinks that the greatest danger in the program is the assumption on the part of some administrators that since music is so widely used as a part of the larger projects, specific attention to it is no longer necessary. He does not believe that desirable singing habits, good tone quality, and skill in part singing can be acquired incidentally in the musical experiences connected with the various projects. He believes that there must be a place on the schedule for music as music. This idea of teaching music in connection with subjects and also in a special period is called double-functioning in his article. As a result of his belief he says:

Such double functioning of music in the integrative curriculum will be necessary until we have accumulated more experience with such curriculum and until further and more exact investigation is made regarding the extent to which music skills can be successfully developed incidentally. There must be music skills.

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Samuel T. Burns, "Music in the Integrated Program," Music Education Journal, Vol. 27, October-November, 1940, p. 20.



The fundamentals of music making must be learned somewhere, otherwise, there will be no integration<sup>18</sup> of music with anything, for there will be no music.

Suggestions for a successful program. The possibilities of the integral program for the teaching of music are so much greater than its dangers that it seems a worthwhile cause to take the possibilities and try to eliminate any dangers that would retard the work or cause it to lose any of its value. Numerous educators who are doing active experimental work in music today have offered suggestions through articles that they have written for recent magazine publications. Some of them will be reviewed briefly.

The writers of these articles have definitely realized that the swing from the departmentalized classroom to the self-contained classroom has had influence on the planning of music programs. They have realized also that if the change should be made completely, the music will be completely in the hands of the classroom teacher. This has aroused great concern as is shown by the article by Burns<sup>19</sup> due to the fact that so many of them are not capable of taking over a music program at this time. No one can disregard the fact that the self-contained classroom is an

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Ibid.

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Ibid., p. 23.

ideal situation for the teaching of children, but at the same time, the fact must be faced that all teachers have not specialized in all of the "special" subject fields. The writer does not feel that the people interested in the "special" subject fields are ready to whole-heartedly accept a new philosophy for the entire curriculum until they have had time to make the needed adjustments to the transition as it affects their own particular field.

To show that music people are alert and ready to meet this transition in due time, the entire issue of the National Elementary Principal for February, 1951, was devoted to "Music Education--A Cooperative Program." Some of the most outstanding people in the field of music education wrote articles for it. The purpose of the issue was to promote cooperative planning of music programs in the elementary schools.

Robert Choate, Associate Professor of Music Education, Northwestern University, Evanston, Illinois, says in relation to the self-contained classroom music teaching:

Many classroom teachers are hesitant in assuming responsibility for such a program which required enthusiasm, a fair degree of informality and freedom, and a fundamental knowledge of music itself if the program is to be truly functional. It is here that the school principal in cooperation with the music consultant or supervisor must give leadership and guidance to the instructional program. Some necessary approaches in providing this leadership are:

1. Administrative support and help in organization for teaching.
2. Adequate instructional materials should be available.
3. Adequate supervisory assistance should be made available.
4. Opportunities should be provided regularly for the improvement of teaching
  - (a) Workshops
  - (b) Demonstrations
  - (c) Inter school visitation
  - (d) Conferences
  - (e) Other professional meetings

The weaknesses of the self-contained classroom are:

1. Few teachers are proficient in all the special subjects and some teachers are actually burdened with the teaching of music.
2. The enriching, broadening, and lasting effects of participation in music activities are greatly lessened when music is taught by teachers unprepared to teach.
3. There is still the difference of opinion on whether the departmental classroom or self-contained classroom is best.<sup>20</sup>

In this same issue there is an article which would be a great morale builder for classroom teachers who are attempting music for the first time. It is written by Emma Dickson Sheehy.<sup>21</sup> She feels that the greatest need

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<sup>20</sup> Robert Choate, "Music Instruction in the Self-Contained Classroom," National Elementary Principal, February, 1951, pp. 9-11.

<sup>21</sup> Emma Dickson Sheehy, "Music and the Classroom Teacher," National Elementary Principal, February, 1951, p. 37.



of the classroom teacher is for her to discover herself musically, and no task calls for greater skill on the part of the skillful music consultant than in helping her to do just this. She feels also that the classroom teacher needs guidance, encouragement and instruction.

It is obvious now that the persons who are employed in any formal music capacity would be confused as to their duties and responsibilities. They need guidance as much or more than the classroom teacher does in order to continue the progress of their work. To restrict the efforts of any one music specialist and fail to receive the maximum result of his training and experience would help to defeat the ultimate purpose of the transition period. This need has been realized and a tentative solution is offered in the following article.

Banase says he feels that the music supervisor is no longer called the name correctly since instead of supervision he is doing the actual teaching of music in the classroom.<sup>22</sup>

This has been mentioned before with the consciousness that under such a procedure a music specialist would spread himself so "thin" that he would not have a chance to do his best work at any time.

Banse agrees that music should be an active daily part of the curriculum and that it should be given equal status with other subjects, but he does not agree that this can ever be realized on the lower grade levels. His solution to the problem is given when he says, "Ideally, the grade teacher should conduct the music activities, guided and given assistance by the music specialist."<sup>23</sup> Many administrators are in accord with such a program.

However, there are music educators who prefer to teach their own grade music rather than to allow such teaching to be done as is possible by the grade room teacher.

Banse also says:

It is my opinion that the music specialist should seek to employ a long-range view in the elementary school music program by actively seeking to prepare the grade teacher for the daily teaching of grade music through the application of in-service training, demonstration lessons, other supervisory practices.<sup>24</sup>

He also quotes F. W. Crumb, a teachers college administrator, who says:

Every teacher, particularly in the elementary grades, should in his or her own teacher training, be given sufficient instruction in music and music teaching techniques so that she can handle, with

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Ibid.

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Ibid.

the help of the specially trained supervisor, the day-to-day teaching of music.<sup>25</sup>

Teachers colleges should be aware of this last statement and constantly analyze their course of study to be sure that it meets the needs of those involved.

Out of the state of confusion that has monopolized the minds of educators who have or are trying so hard to meet the present needs as they present themselves, has come an article that will clarify the position of the music specialist and present recommendations to those who are responsible for curriculum building. One can see after reading this article that it presents an ideal situation and that to find a person who would exactly fit the qualifications described would be nothing short of a miracle. However, criteria must be established in order to work systematically, and the writer feels that a good job has been done.

Ada B. Smith has been a classroom teacher, a special teacher of music, and a supervisor of music in Urbana, Illinois. She is well pleased with the work that is being done in her locality and writes her article with that as its basis. She says:

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Ibid.



The educational trend has changed from the self-contained classroom to the platoon and departmentalized programs, back to the self-contained classroom with units predominant.

The question that faces the music educators is: How can a music specialist help most to provide for the development of desirable patterns of musical behavior in children.<sup>26</sup>

She assumes that the music supervisor is one who seeks to guide and direct the classroom teacher and that he should have the following training:

1. He should be properly trained in his field.
2. He should be prepared to become a music leader in the community.
3. He should try to learn more of various subject matter fields in order to suggest ways of correlating music.<sup>27</sup>

She also feels that he should be prepared to meet any of the following obligations:

1. Orient the classroom teacher to the specialist's role of democratic leadership.
2. His functions should be presented to new teachers.
3. He should do his utmost to establish rapport with the classroom teachers.

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Ada B. Smith, "The Role of the Music Specialist in Today's Schools," Music Educators Journal, February, 1953, pp. 35-36.

27

Loc. cit.

4. Should be sincerely friendly.
5. Should maintain an attitude of courteous regard for all.
6. As soon as possible should provide for personal interviews, exchanging ideas--not necessarily musical.
7. He should accept the teacher without evaluating him and prove himself willing to offer help whenever and however needed.
8. He should strive to improve human relations between all co-workers whether they be teachers, administrators, custodians, or others.
9. The staff will appreciate being informed even if their share in the procedure is of minor importance.
10. It is important for the specialist to have faith in the other person's judgment.
11. He should always be patient, ethical, consistent, and sympathetic.
12. All achievements--not just those pertaining to music--should be recognized in the classroom.
13. After establishing the proper relations with the co-workers, and especially the classroom teacher, the specialist should be ready to proceed.
14. He should encourage the classroom teacher to assume the responsibility for the children's learning in music. In the classroom or out the specialist should remain the helper.

Personal services that a specialist is capable of rendering:

1. Provide dynamic speakers at group meetings for the purpose of stimulating thought and the desire to do a better job.

2. Provide workshops which may take various forms
  - (a) Lesson planning
  - (b) Learning new songs and new material
  - (c) Presenting opportunities for discussion of mutual needs and plans
  - (d) Working together in groups on units of study at certain grade levels, correlating music with the other subjects
3. Occasionally it is well to teach for the teacher in his own classroom.
4. The specialist may help in the class with the teacher assuming the leader's role.
5. Emphasis should be placed on individual conferences.
6. When bulletins are necessary for the entire staff, they should be clear and concise.<sup>28</sup>

Only when the specialist conforms to the traditional social behavior of the school community and proves himself receptive and alert to the community needs, does he find his work most effective. He should be able to build an increasingly effective music program in conjunction with the general education program.<sup>29</sup>

Teachers in the North Carolina Schools who have examined the Handbook for Elementary and Secondary Schools will recall what it has to say about the classroom teacher and the music specialist in relation to the music program:

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28

Ibid.

29

Ibid.



Every phase of the music program is outlined in the music manual. It is hoped that each teacher will explore the possibilities of correlating music with her regular classroom studies. If a special teacher is employed in the music area, it is her first responsibility to aid the classroom teacher with the possibility of correlating music with her regular classroom activities. It is suggested that the special teacher acquaint herself with the work in the classroom by holding conferences with the class teacher and by visiting classes in reading, history, geography, etc. The special teacher will find materials and, in cases where the regular teacher lacks proper background, will introduce and teach the materials to the class. It is imperative that the homeroom teacher remain in the room and participate in the activities with the children whenever the special teacher visits the classroom.<sup>30</sup>

The writer felt most fortunate in being able to have had a personal conference with the State Supervisor of Music. It was one of the most inspiring experiences of the whole study to find that he was in complete agreement with every phase of the investigation, and has requested information on the results.

His conviction of the need for music in the lives of people is clearly portrayed in his descriptions of individual case studies throughout the State of North Carolina. There is no doubt that the State Supervisor of Music has a definite philosophy of how an ideal music program should be

carried on, but his primary purpose seems to be the reaching of as many people with music as possible under the best possible conditions.

During his conversation, he described the position of the music specialist in relation to the classroom teacher. He called her a "helping teacher" instead of a supervisor, or special music teacher, and felt that she should act as a "guest" of the classroom teachers. This implies that they should both be in the classroom at the time of the visit of this "helping teacher."

The old and new approach was discussed at length. The old approach was identified as the periodical visit of the music teacher with her doing the most of the teaching. The new approach was identified as the visit of the music teacher when needed by the classroom teacher for guidance, inspiration and added instruction. These visits are not necessarily periodical.

A program that was used in one of the larger counties of the state last year was cited as a most desirable situation. It involved the supervisor who planned her visits to classroom teachers in order to prepare them for an attempt to teach their own music. She had hopes of helping these teachers to enhance the studies of the classroom with music. She used four avenues of approach and applied them in four visits to the teachers:

1. Music as fun--demonstrations to show teachers how much fun music is for them and can be for children.
2. Music as a conditioner--how music can be used through a listening program to prepare children for their work. An example here was given of a teacher who selected a record the supervisor was playing to use as the children entered the classroom after the play period. It was to create a quiet atmosphere.
3. Associate music with basic classroom activities--show how music can be used with various units.
4. Theoretical side of music--show how simple theory can be taught.

The writer feels most inadequate in trying to report on such a conference, but the reader might get a general idea from this of what the ideas of the State Supervisor of Music are.

Summary. After investigating the entire field and giving unbiased consideration to every opinion, several definite conclusions have been drawn. They will be given in the order discovered. (1) A music program is essential in the school curriculum. (2) This program must be large enough to include activities which will create a feeling that the proper human values are being achieved and at the same time build a gradual understanding of the music skills. (3) This program must challenge youth to make its finest contribution to music and to life. (4) A plan to meet these needs must be of the integral type and must be correlated



with the entire school curriculum. (5) This program of music must be carried on primarily by the classroom teachers under the guidance of a well-qualified music specialist.

Conclusions. Finally, after considering the dangers involved and also the merits of the program, it is the opinion of the writer that if the proper attitudes are found and developed in the minds of teachers and supervisors, they will be anxious to include music in their programs. This means not only music teachers but any teachers who will be dealing directly with children. They can be trained to anticipate and overcome the dangers that occur. In order to aid teachers and speed the progress of the program it will be necessary to provide them with definite aims, principles, methods and materials for use in the administration and evaluation of their work.

## CHAPTER III

### FINDINGS OF THE STUDY

There should already be a definite idea in the mind of the reader as to what the writer feels are the vital factors that would affect a music education program. Careful attention has been given to them both in the teacher questionnaire and also in the personal conference. These will be taken up a little later and discussed fully in relation to the reactions received.

Since it has been assumed that the classroom teacher is a necessary part of the planning of an integral music program and thus his reaction to the approach to the program is of vital importance, it is with great anticipation that the results of this study are revealed.

In case there could be any restricted thinking on the part of any reader due to the locality of this study, it might be advisable to clarify the situation. As has already been mentioned, this study was made in Watauga County, North Carolina. Boone is the county seat of the county, and is the home of Appalachian State Teachers College. If rapid conclusions were drawn, one might feel that the influence of the college would overbalance any other influence on a music program here, but such is not the case. Watauga County has its own independent school system for the seven outlying

school districts. The only school in the county which is directly affected by the college is the Boone Demonstration School. The name is self-explanatory.

In these seven school districts, there are seven elementary schools. Three of the districts have high schools, and there is also a high school in Boone. This study is only interested in the elementary schools. Including the school in Boone, there are eight schools which the study has included and they employ 95 teachers.

There is no definitely organized public school music program carried on in the county schools. There are no music teachers as such, and the county does not provide any specific professional guidance program for music. Music textbooks and teacher handbooks are distributed by the county. Opportunity for private music lessons have been afforded in some localities, but all classroom music in the seven county schools has been handled by classroom teachers. The program has been limited, but the study shows that a most worthy effort has been made. The Boone Demonstration School has a public school music teacher. She not only assists in the teaching of children but also takes her place in the teacher training program of the college. This will show, as does the reaction to a particular section of the questionnaire, that the study is dealing almost entirely with schools and classroom teachers who are still in a state of anticipation as far



as a broadened and enriched music program is concerned.

The first factor studied in this investigation was the training of teachers. The first section of the questionnaire dealt with the collection of all pertinent personal data. The writer felt that it was important to have this basic information in order to identify the teachers individually and as a county group according to their professional status. Teachers who are alert and have the proper initiative will not be satisfied without constantly trying to improve themselves both personally and educationally. The philosophy of classroom education is undergoing constant change in order to adapt itself to an everchanging society; therefore, it is not wise for any person in the educational world of today to take a complacent attitude toward his present degree of knowledge of the information in his field. The significant facts concerning the teachers of Watauga County will be shown in the following tables. Each of the tables or groups of tables will be explained fully.

Adequacy of the training and experience of teachers.

The information in Tables I and II concerns the status of teachers according to state certification.

TABLE I

CERTIFICATION OF TEACHERS IN WATAUGA COUNTY  
ACCORDING TO KIND OF CERTIFICATE

Kind of certificate	Number of teachers	Per cent of teachers
Graduate	26	27
Grammar Grade	29	31
Primary	31	33
High School	8	8
Principal	1	1
Totals	95	100

TABLE II

CERTIFICATION OF TEACHERS IN WATAUGA COUNTY  
ACCORDING TO GRADE OF CERTIFICATE

Grade of certificate	Number of teachers	Per cent of teachers
G - Graduate	26	27
Class A	67	71
Class B	1	1
Class C	1	1
Totals	95	100

Table I shows that 27 percent of the teachers of Watauga County hold Graduate certificates. This seems to be a very large per cent and will be used in a comparison with all of the teachers in North Carolina later. The remainder of the table merely classifies the remainder of the teachers according to the fields in which they are certified.

According to Table II, 93 out of the 95 elementary teachers in Watauga County have either Graduate or Class A certificates. This is 98 per cent of the teachers. After realizing that the teachers in this county ranked very high in their scholastic training, it became interesting to know how they would compare as elementary teachers throughout the state. A result of this interest is shown in the following table. The information was located in a bulletin issued by the State Department of Public Instruction.<sup>1</sup>

The teaching certificates are issued on the following basis:

- Graduate: Minimum 5 years college plus 3 years teaching experience
- Class A: Minimum 4 years college work completed
- Class B: Minimum 3 years college work completed
- Class C: Minimum 2 years college work completed

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"Training of Instructional Personnel Gradually Improves," North Carolina School Bulletin, Vol. XVII, No. 3. (Raleigh: N. C. State Department of Public Instruction, November, 1952), pp. 8-9.



TABLE III

A COMPARISON OF THE TRAINING OF WHITE INSTRUCTIONAL PERSONNEL IN ELEMENTARY  
SCHOOLS IN WATAUGA COUNTY WITH THE WHITE INSTRUCTIONAL PERSONNEL  
IN ELEMENTARY SCHOOLS IN NORTH CAROLINA

Class of certificate	Number of teachers in Watauga County	Per cent of teachers in Watauga County	Number of teachers in North Carolina	Per cent of teachers in North Carolina
Graduate	26	27 ) 98 ) per	1,192	6 ) 91 ) per
Class A	67	71 ) cent	17,954	85 ) cent
Class B	1	1	1,512	7
Class C	1	1	351	2
Totals	95	100	21,009	100

In drawing the conclusive comparison here, it is easy to see that the elementary teachers in Watauga County outrank the elementary teachers of the state of North Carolina, especially in the group holding Graduate Certificates.

Since it is possible to acquire a certificate with credits that will not qualify as prerequisites for graduation, the writer felt that it would be of value to see if there was any significant variance in the number of certificates and number of degrees. Table IV gives a clear picture of the degrees that the teachers hold and comparisons will be drawn to show the difference between them and the certificates.

TABLE IV  
DEGREES OF TEACHERS

Kind of degrees held by Watauga County teachers	Number of teachers	Per cent of teachers
Master of Arts	24	25
Master of Education	1	1
Master of Science	1	1
Bachelor of Science	54	57
Bachelor of Arts	3	3
No degree	12	13
Totals	95	100

A total of the Master of Arts, Master of Education, and Master of Science degrees, which are the graduate degrees, is 27 per cent. This is the same per cent of teachers who have Graduate certificates, meaning that all of those teachers who have Graduate certificates have graduate degrees. The Bachelor of Science and Bachelor of Arts degrees total 59 per cent. A total of the Class A, Class B, and Class C certificates is 73 per cent. This means that 13 per cent of those teachers who have Class A, Class B, and Class C certificates in the county do not have a college degree.

All of the investigation for this study has been done within the elementary schools. In studying the teachers, it seems important to know if they are trained for the specific work which they are doing. Table V shows the major field in which the various teachers did their college work.



TABLE V  
SUBJECT MAJORS OF TEACHERS WHO HAVE COLLEGE DEGREES

Subject major	Number of teachers	Per cent of teachers
Education	70	74
Science	1	1
Home Economics	1	1
Reading	1	1
Physical Education	1	1
Business Administration	1	1
English	3	3
History	2	2
Music	2	2
Social Studies	1	1
No college degree	12	13
Totals	95	100

When analyzed in detail, those 70 teachers who have signified that their major field is Education have come from three groups. Their field is either Grammar Grade Education, Primary Education, or Elementary Education. This means that all 74 per cent of these teachers are working in the specific field for which they were trained. Many of the others, which comprise 26 per cent of the teachers, have been trained in fields which are directly related to the work in which they are engaged. It might be noted here that a greater majority of those whose certificates are in high school (8 per cent), and who have a specific major such as English or Physical Education, are working in an upper grammar grade level, which is quite close to their own field.

As has already been mentioned, the field of education is changing so rapidly, and in order to be familiar with modern trends, it is necessary for teachers to have current training. Table VI attempts to show when the teachers were trained.

TABLE VI

## PERIODS OF YEARS IN WHICH TEACHERS RECEIVED COLLEGE DEGREES

Interval of years	Number of teachers	Per cent of teachers
1950 - 1953	22	23
1940 - 1949	34	36
1930 - 1939	27	28
No college degrees	12	13
Totals	95	100

TABLE VII

## WHERE TEACHERS RECEIVED DEGREES

College awarding degrees	Number of teachers	Per cent of teachers
Appalachian State Teachers College	65	68
Other colleges	18	19
No college degrees	12	13
Totals	95	100



The results are most gratifying when one realizes that 23 per cent of the teachers have received their degrees since 1950. Thirty-six received their degrees between 1940 and 1949, and 28 per cent received their degrees between 1930 and 1939. This means that all of the teachers have received their training since 1930 and 59 per cent have received degrees since 1940, which has been in the past 13 years. It might be well to mention here that a sizeable per cent of teachers who now hold B. S. degrees will receive Graduate degrees at the end of the 1953 summer term at Appalachian State Teachers College.

Since this study dealt directly with the relationship of the classroom teacher to the music program, the next step was to try to find out how much music training the teachers had. One will agree that to do a perfect job of this would be impossible without tracing the individual records since those who took their training several years ago cannot remember specifically what courses they had. What has been attempted has been to get a good general idea of what musical training the teachers of Watauga County have. This is shown in Table VIII.

TABLE VIII

## RECORD OF TEACHERS' TRAINING IN THE FIELD OF MUSIC

Music subject studied	Number of teachers replying	Per cent of teachers replying
Appreciation	82	86
Music Teaching Methods	67	71
Music History	42	44
Theory	35	37
Piano	28	30
Band or Orchestra	11	12
Voice	8	8
Others:		
Rhythm band	3	3
All required music courses for certification	3	3
Choir	1	1
Glee Club	1	1

Since it has been realized that teachers do not remember exactly what musical field their courses were in, it can be assumed that the reactions here are tentative, as well as the teachers can remember. One can readily see that the largest number, 82, state that they have had training in Music Appreciation, which is 86 per cent. The next largest number, 67, state that they have had training in Music Teaching Methods, which is 71 per cent. A relatively large per cent state that they have had courses in Music History, Theory, and Piano. Through personal contact with several teachers the writer finds that some of the people who checked Theory were confusing it with some of the simple mechanics taught in the music methods courses. In the same way, some checked Music History because they had studied the lives of musicians in an appreciation course. It is easy to see how the terminology could confuse them. This point will be taken into consideration when studying this data. It was found that all teachers with an education major recorded some music training. This is probable because there is a definite requirement of music for such a degree--six semester hours. None of the other people with specific major fields recorded any musical training except perhaps piano. Some have had training in glee clubs and church choirs.



The old adage, "Experience is a good teacher" has been applied in the next step of the study. However, in accumulating the information in Table IX, the writer had another motive other than just getting the experience. The purpose will be shown when the table is analyzed.

TABLE IX

## RECORD OF TEACHERS' EXPERIENCE IN PRESENT FIELD

Period of years taught	Number of teachers	Per cent of teachers
Beginner	5	5
Under 5 years	12	13
Between 5 and 10 years	18	19
Over 10 years	60	63
Totals	95	100

This table shows that the greater number of teachers have had more than 10 years experience--63 per cent. It also shows that 19 per cent of the teachers have had more than 5 years of experience. Reviewing the fact that 59 per cent of the teachers have received their college degrees in the past 13 years (page 46), reveals that a majority of the teachers have been improving their education while in teaching service. This work has been done during summer terms and Saturday classes.

In order to teach music in a self-contained classroom, it is necessary for the plan of the school to fit such a situation. In other words, each teacher must do all the teaching that is done with his group. Table X shows how the teachers are situated according to their classroom obligations, especially where music is concerned.

TABLE X  
TEACHING SITUATIONS OF INDIVIDUAL TEACHERS

Optional statements	Number of responses	Per cent of responses
1. I teach		
(1) One grade	82	86
(2) A mixed group	9	10
(3) Departmental work	1	1
(4) No response	3	3
Totals	95	100
2. I teach		
(1) No music at all	7	7
(2) All the music that is taught in my group	72	76
(3) To supplement another person who teaches music for me	5	5
(4) No response	11	11
Totals	95	100

There would be no question as to the possibility of self-contained classroom teaching of music when one sees that 86 of the teachers handle their own classroom work. The "mixed group" in this table refers to rooms where parts of two grades are taught by the same teacher.

The second part of this table shows that this county is certainly one of those counties in which people who are concerned with this type of music training should be highly interested. It has already been established that there is only one music teacher in the eight elementary schools of the county and that she is in the Boone Demonstration School. This table shows that 72 teachers or 76 per cent of the teachers are trying to teach all the music that is taught in their classes. This number excludes the 11 teachers or 12 per cent of teachers from whom no answer was received.

There is no doubt left as to what the classroom teachers have to do about a music program for the schools of Watauga County. They have no alternative. Whatever music advancement the county schools are able to realize is and has been in their hands.

One more factor has been considered and this is the personal capabilities of the teachers or what they believe that they are capable of doing musically. Table XI will show the result of their reactions.



TABLE XI

## PERSONAL MUSICAL CAPABILITIES OF INDIVIDUAL TEACHERS

Optional statements	Number of teachers	Per cent of teachers
3. I sing		
(1) Very little	24	25
(2) Well enough to teach children	66	70
(3) Well enough to do solo work	4	4
(4) No response	1	1
Totals	95	100
4. I play		
(1) No instrument	48	50
(2) Piano	36	39
(3) Other instruments	7	7
(4) No response	4	4
Totals	95	100
5. I play piano		
(1) Not at all	46	48
(2) Well enough for class purposes	29	31
(3) Well enough to do solo work	5	5
(4) No response	15	16
Totals	95	100

The results of this table are not too discouraging to one who is searching for every possibility upon which to build a music program. The county has 66 teachers, or 70 per cent, who are able to sing well enough to teach children, and 4 teachers, or 4 per cent, who are able to do solo work. This means that 74 per cent of the teachers are capable of singing in order to teach the children in their classrooms. The county has 36 teachers, or 38 per cent, who play piano, and 7 teachers, or 7 per cent, who play some instrument. This makes a total of 45 per cent of the teachers who play some kind of instrument. If these were distributed at all evenly, each school should have enough teachers who could play piano to do any accompanying that is needed. The degrees to which these people are able to play a piano are shown in the last section of the table. Those people who have acknowledged capabilities in the playing of other instruments than piano, might also have possibilities of work in various instrumental fields. Certainly, the county is not void of musical talent and training. Two of the classroom teachers in the county are music majors and three others are music minors.

Tentative conclusions. The first section of the questionnaire has been covered which has dealt with General Information. The writer feels that at this time it would be worthwhile to summarize the findings according to the

reactions so far. These will be taken in consecutive order.

(1) The teachers in Watauga County are a well trained group. According to the statistics they are rated the highest of any other county in the state of North Carolina. This is not only substantiated by the proposed data but has been expressed in a study made by the State Department of Public Instruction.

According to the index for the entire white personnel employed, Watauga County personnel scored highest, among all county units.

Watauga index was higher because of the relatively<sup>2</sup> large number of personnel with graduate certificates.

(2) The recency of the training of the Watauga County teachers shows how alert they are and how much initiative they have in personal development to meet present requirements and circumstances. The rate of advancement has been an outstanding factor in the teacher training. In 1936-37, Watauga white teachers ranked 86th with the other teachers of the state.<sup>3</sup> In 1951-52 they ranked first. (3) The teachers are constantly working to improve themselves.

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2

"Cities Employ Better Trained Personnel Than Counties," North Carolina Public School Bulletin, XVII. No. 4. Raleigh: State Department of Public Instruction, December, 1952, pp.8-9.

3

"Teacher Training Index," State School Facts, Vol. X, No. 3. Raleigh: State Department of Public Instruction, December, 1937, p. 1.



(4) All but a very small per cent of the teachers have had the required amount or more than the required amount of music to certify them in their specific fields in which they work. (5) Most of the teachers had had more than ten years experience. (6) Practically all of the teachers are working in a self-contained classroom situation. (7) Almost three-fourths of the teachers sing well enough to teach children. (8) Over one-third of the teachers play a piano or some other instrument well enough for classroom use. (9) There are no music teachers as such in the county schools of Watauga County. There is one music teacher in the Boone Demonstration School, which is located in the Town of Boone.

Attitudes of teachers. The first major step in the building of any music program is planning what approach can be used. The proper attitudes of the teacher is the basis of any approach. In order to build the proper attitudes, the present ones must be established and analyzed.

Table XII is divided into nine parts. Each part has three optional statements from which a teacher might choose in order to express her attitude toward some phase of music teaching. Each one will be taken separately and the predominant attitude will be established on the basis of the reactions of all of the teachers in Watauga County.

TABLE XII

## ATTITUDES OF TEACHERS CONCERNING THE TEACHING OF MUSIC IN THE CLASSROOM

Optional statements	Teachers	
	Num- ber	Per cent
1. I feel that I have		
(1) No background for teaching music	11	11
(2) Adequate background for teaching music in a limited classroom situation	74	78
(3) Background to teach music in any classroom situation	9	10
(4) No response	1	1
Totals	95	100
2. I feel that		
(1) Music is of limited value in my classroom situation	6	6
(2) Music's place is only in special programs	0	0
(3) Music is a necessary part of my classroom situation	87	92
(4) No response	2	2
Totals	95	100
3. I feel that		
(1) Music should be extended only to those students who have special talents	0	0
(2) Music should be extended to any student who wants to participate regardless of ability	39	41
(3) Music should be for all students and should be adapted to his own interest and level	56	59
(4) No response	0	0
Totals	95	100

TABLE XII (continued)

## ATTITUDES OF TEACHERS CONCERNING THE TEACHING OF MUSIC IN THE CLASSROOM

Optional statements	Teachers	
	Num- ber	Per cent
4. I feel that music should		
(1) Be kept separate from other subjects	0	0
(2) Be integrated with other subjects as needed for interest and emphasis	87	92
(3) Always be integrated with other subjects	3	3
(4) No response	5	5
Totals	95	100
5. Music as a means of unifying or developing inner personal relations within the school is:		
(1) Of more value than other subjects in the school	4	4
(2) Of equal value with other subjects	83	87
(3) Of less value than other subjects in the school	7	8
(4) No response	1	1
Totals	95	100
6. I feel that music fundamentals		
(1) Should be taught as needed	78	82
(2) Should be taught only as the basis for appreciation	14	15
(3) Are unnecessary	1	1
(4) No response	2	2
Totals	95	100



TABLE XII (continued)

## ATTITUDES OF TEACHERS CONCERNING THE TEACHING OF MUSIC IN THE CLASSROOM

Optional statements	Teachers	
	Num- ber	Per cent
7. I feel that classroom music should place primary emphasis on its		
(1) Recreational qualities and values	58	61
(2) Technical qualities	0	0
(3) Cultural and aesthetic qualities	35	37
(4) No response	2	2
Totals	95	100
8. I feel that students should		
(1) Be permitted to express without restraint their positive and negative feelings about music	47	50
(2) Be encouraged to express their positive and negative feelings about music only under constructive guidance	46	48
(3) Be restrained in the expression about music because of the detrimental effects of such feelings	0	0
(4) No response	2	2
Totals	95	100
9. I feel that		
(1) No child should be allowed to excel in his music group regardless of capacity	0	0
(2) Children who are capable of outstanding performance in music should be encouraged according to their capacity in the classroom	94	99
(3) All children should be kept on the same level in the classroom until the entire group has grasped adequately the fundamentals presented	1	1
(4) No response	0	0
Totals	95	100

1. Seventy-eight per cent of the teachers said, (2) "I feel that I have adequate background for teaching music in a limited classroom situation." This is a decided majority and it is a good reaction. This is the first attitude that a teacher must have in order to teach his own music. He must feel within himself that he can do it. No matter what it takes to do it, the attitude must be established before any other work can be done. There are only 12 per cent of the teachers who feel that they have no background for music teaching and there are 10 per cent of the teachers who feel they are capable of teaching music in any classroom situation.

2. Ninety-two per cent of the teachers said, (3) "I feel that music is a necessary part of my classroom situations." One teacher who has taught for 25 years and took her Master's Degree from George Peabody College in 1942 with a major in elementary education and a minor in music feels that music is a necessary part of the classroom situation and should be taught by someone who knows music. In case the classroom teacher cannot do this, she should work with a music teacher.

3. There was a difference of opinions on this category and there were several duplications--6 to be exact. Forty-one per cent of the teachers said, (2) "I feel that music should be extended to any student who wants to

participate regardless of ability and 59 per cent said, (3) "Music should be for all students and should be adapted to his own interest and level." The greater number of teachers felt that the last attitude was more desirable. It could be said that this is more specific than the others.

4. Ninety-one per cent of the teachers said, (2) "I feel that music should be integrated with other subjects as needed for interest and emphasis." There was a slight difference of opinions and one duplication, but there was no doubt about where the consensus would fall.

5. Eighty-seven per cent of the teachers seemed to feel that (1) music as a means of unifying or developing inner personal relations within the school is of equal value with other subjects. It was interesting to note that several of the teachers who felt that (3) music is of less value than other subjects in the school have been men. One of them was a man who has no college degree and is teaching on a lower-than-average certificate. It is also interesting to note that several teachers who felt that (2) music is of more value than other subjects in the school have been music majors or teachers who have had more than the required amount of music training.



6. Over 75 per cent of the teachers showed by their reaction that they felt that (1) music fundamentals should be taught as needed. There was some variance of opinion here and one duplication. Sixteen per cent thought (2) music fundamentals should be taught only on the basis of appreciation.

7. This group of statements was challenged more than any other category. About three-fifths of the teachers agreed that classroom music should place primary emphasis in its recreational qualities and values, while 37 per cent maintained that classroom music should place primary emphasis on its cultural and aesthetic qualities. There were nine duplications. One teacher felt that classroom music should place primary emphasis on:

- (1) Recreational qualities and values in PRIMARY GRADES
- (2) Technical qualities in HIGHER GRADES
- (3) Cultural and aesthetic qualities in ALL GRADES.

It will be interesting to note again that a great number who check number (3) were teachers who have had more than the required amount of music training.

8. There were two of the ~~three~~ statements under this category between which all of the reactions were divided. It was practically evenly divided. Fifty per cent of the teachers thought that (1) students should be permitted to

express without restraint their positive and negative feelings about music, and 48 per cent thought (2) students should be encouraged to express their positive and negative feelings about music only under constructive guidance. There is a slight difference between the statements which makes the second one somewhat more desirable in an actual teaching situation. The reaction to this category could be caused by the fact that these teachers are not familiar with music as such.

9. All but one of the teachers felt children who are capable of outstanding performance in music should be encouraged according to their capacity in the classroom.

Tentative conclusions. The reaction to this section of the questionnaire was thorough and comprehensive. Evidently, the teachers have been sincere in their answers. These outstanding characteristics have been noticed about their attitudes: (1) They are generally favorable. (2) They are individually independent. (3) They are not complacent. (4) They show instability in relation to actually teaching music. (5) They show that the present group of classroom teachers in Watauga County would be willing (with limitations), but not qualified, to institute a broadened and enriched music program. Some of these conclusions have been arrived at through personal conferences relative to specific reactions to the questionnaire.

Materials. In the past, an acute inadequacy of instructional materials has restricted the advancement of music in the public schools. This is rapidly being changed. The schools of Watauga are being equipped with materials necessary for their accreditation and also the relative equipment of their basal adopted texts. Through the Office of the Watauga County Superintendent of Schools, it has been learned that a minimum of state-adopted music texts have now been placed in all of the county schools. The schools are busy adding the relative equipment to this in the way of records and manuals. The teachers have access to this equipment and from Table XIII one can see that a good start has been made in providing what is needed for a beginning music program.



TABLE XIII  
MATERIALS THAT TEACHERS HAVE OR HAVE USED

Name of material	Teachers that have it	Per cent of teachers that have it	Teachers that have used it	Per cent of teachers that have used it
Pitch pipe	12	13	22	23
Staff liner	40	42	43	45
Record player	59	62	71	75
State adopted texts	69	73	71	75
Rhythm instruments	30	32	37	39
Supplementary books	38	40	46	48
Suitable records	53	56	63	66

Procedures. It was impossible through a questionnaire to get anything definite as to classroom procedure; therefore, the three divisions of this section have been devoted to getting a general idea of the music as it is planned for each classroom. The important factor here was to discover if there is definite provision made for music. If there is, then the writer is interested in knowing how it is planned, according to the distribution of time and basic emphasis. Table XIV shows tentatively how the music classes would be scheduled.

TABLE XIV

## APPROXIMATE SCHEDULE OF MUSIC TEACHING USED IN CLASSROOMS

Time allotted	Number of teachers	Per cent of teachers
Once a week	6	6
Twice a week	40	42
More than twice a week	42	44
No response	7	8
Totals	95	100

Without detailed explanation, this table would be of very little value. An attempt was made to find how the music classes were distributed and what time approximately was given for its administration. Table XIV shows that 42 per cent of the teachers have music in their classrooms twice a week and 44 per cent have it more than twice a week. A great number of these same teachers said that they have incidental periods for music throughout the week. It could be assumed that these periods were brought about when the need for music would arise. The teachers were somewhat confused and quite vague in trying to arrive at exactly how much time per week was spent on music. This is understandable when it is realized that no definite time schedule is set up for the various school subjects. Suggested times are given, but the Handbook says:

The underlying philosophy of a good elementary school emphasizes the need for a flexible daily program. To help teachers get an overview of the school day, a suggested daily schedule is included. The time allotment and the order of topics can and should be adopted to meet local needs.<sup>4</sup>

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N. C. Division of Instructional Service, Handbook for Elementary Schools, op. cit., p. 124.



In the suggested daily schedule the following period is included:

8:45 - 9:45 -- Social studies topic and related work. The unit or topic often indicates a need or provides opportunity for including the language arts, science, health, related number work, music, etc.<sup>5</sup>

The next division was an attempt to find the time allotment on a percentage basis for five of the major music objectives. It was hoped that a specific average on each of these might be obtained, but since there was less than 100 per cent reaction to some of the objectives this was impossible. With the information obtained the main objective of the study was reached. The writer hoped to find which of these major objectives received most emphasis and then the degrees to which the others were used. Table XV shows a very comprehensive view of this result.

TABLE XV

PER CENT OF TEACHING TIME ALLOTTED TO FIVE MAJOR MUSIC OBJECTIVES

Objective	Per cent of teaching time										
	1-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-100	
Singing	1	3	7	10	6	23	8	13	3	2	
Playing	4	15	14	1		1					
Listening	2	18	26	8	3	4					
Creating	5	26	7								
Responding rhythmically	6	21	30	7	1	1		1			

Singing has been ranked highest in the group. This is a natural reaction. Most anyone can do something about singing with children. If a teacher has a song book and is willing, he can have singing of some kind in his classroom. If he does not sing himself, there are facilities in the form of recordings to fit the songs for his particular grade available for use in teaching the children. These recordings are one of the greatest assets that teachers have had added to their musical reperotire, especially those who do not feel capable of singing as an example for the children. It might be mentioned that there are not only recordings to fit the songs in the adopted texts, New Music Horizons for grades one through six and The American Singer for grades seven and eight, but numerous companies are making recordings of the songs in the books they publish. Information concerning these may be obtained from any reliable music dealer, or any person who has specialized in the music field.

Listening is second, and naturally so. If the school provides good recordings and a record player, the teachers should certainly avail themselves with the opportunity of using them. Many times, a teacher finds a completely new world of experience when he begins cultivating the habit of listening with the children. The materials are so complete and directions for use are on such an elementary basis that any teacher who is interested is able to apply them in the



use of the records. It does not take long for both pupil and teacher to realize that they are not only getting enjoyment and relaxation from the listening, but are also receiving educational values from the source materials which add themselves incidentally.

The last division in the section of Procedures was a direct question to find out if schools and teachers were making provision for music in the planning of the curriculum. Table XVI shows the reaction to this question.

TABLE XVI  
CURRICULUM PLANNING

	Number of teachers	Per cent of teachers
3. In planning your curriculum, is provision made in your school program for music and the activities related to it?		
Yes	63	67
No	5	5
No response	27	28
Totals	95	100

It is encouraging that 67 per cent of the teachers are having definite plans made for a program of music. It is also discouraging to see that 28 per cent of the teachers have not even responded to this question. This means that there is a feeling of instability relative to the placement of music in their schedule. This is great enough to be of concern to the administrators of the schools. The Handbook says:

The kinds of programs or schedules used in a school are very important, as through them the school reflects its philosophy of education. Provision is made for either a restricted or an enriched curriculum, for pupil planning and participation or for mere recitation from a book.<sup>6</sup>

Evaluation. The last division of the questionnaire was concerned with finding out what worth the music program was to the teachers last year. This was accomplished by having them tell what it had contributed. The first section was arranged whereby teachers would be able to check those major objectives of music which had contributed to their program.

Table XVII will show what was found.

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Ibid., p. 122.

TABLE XVII

## CONTRIBUTION OF MAJOR OBJECTIVES OF MUSIC TO THE TEACHING PROGRAM

Major objective	Number of teachers	Per cent of teachers
Singing	83	87
Playing	35	37
Listening	67	70
Creating	27	28
Responding rhythmically	61	64

The teachers have been consistent with their reactions. Table XVII verifies the results of Table XV (page 69). It also shows that there is not a possibility of value being realized from an activity which the teacher is not capable of directing.

The second section of this last division gives an account of what the teachers feel music has contributed to the various areas of the school. Table XVIII shows it clearly.



TABLE XVIII

## HOW THE TEACHERS THINK MUSIC HAS CONTRIBUTED TO THE SCHOOL

Statement	Number of teachers	Per cent of teachers
1. Music in our school has been a definite contributing factor toward better community-school relationships.	65	68
2. Classroom music has been a definite, positive contributing factor in the intra-school relationship.	49	52
3. Classroom music with the individual classrooms has been a definite, positive contributing factor in the inter-classroom relationships.	63	66
4. Classroom music has been a definite, positive contributing factor in the personal development and adjustment of individual students.	75	79

Although the music program has been limited, teachers have been able to see its value. In general, the teachers of Watauga County feel that music is of great value to their schools even though it may have been very limited in some cases. This opinion is not only a result of this questionnaire, but of personal opinions from individual teachers.

Division of the questionnaire. The group of questionnaires was divided into three categories: (1) the teachers with more than the required amount of music training, (2) the teachers with the required amount of music training, and (3) the teachers with less than the required amount of music training. The results are shown in Figure 1.

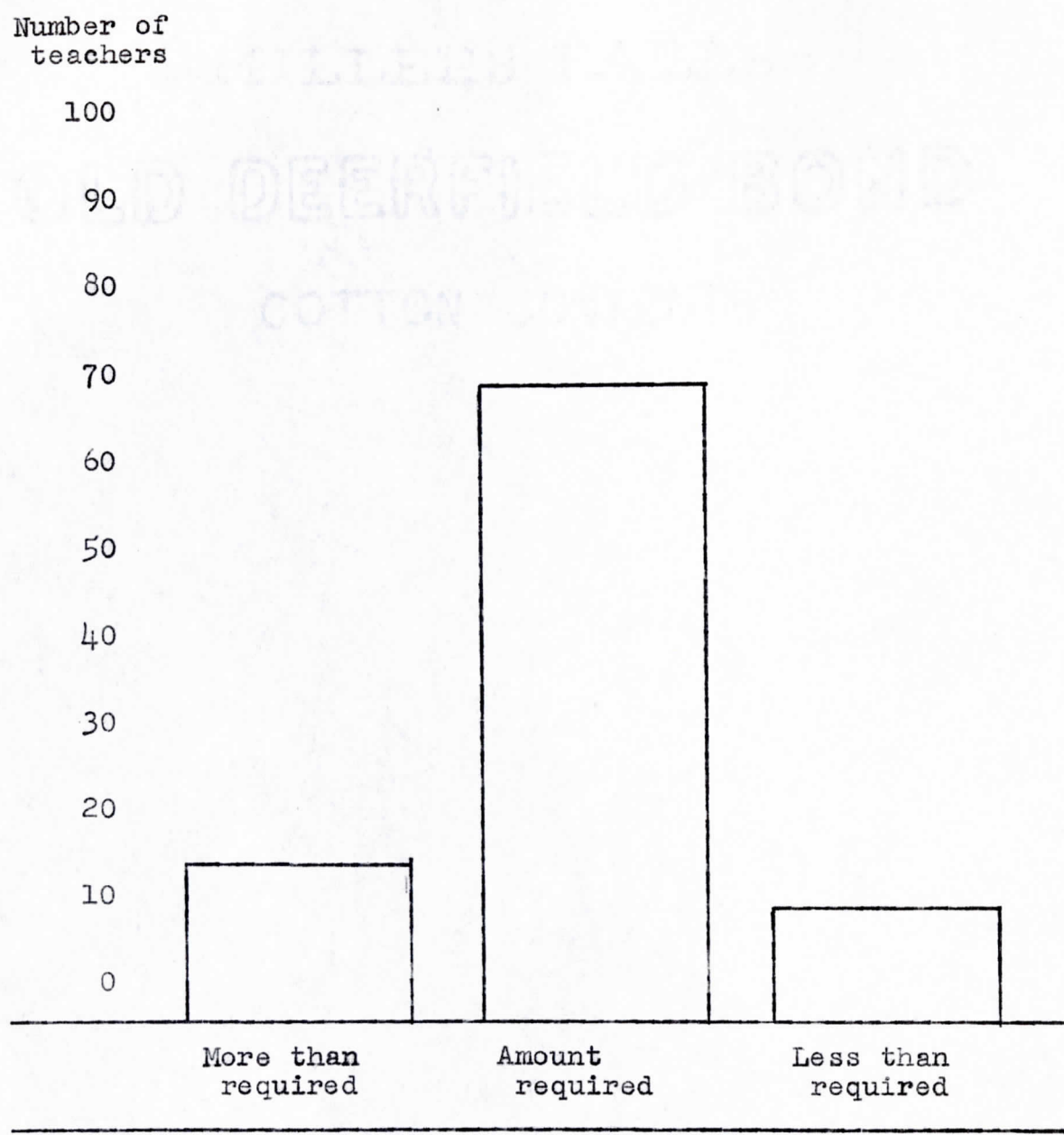


FIGURE 1

GROUPING OF TEACHER QUESTIONNAIRES ACCORDING TO  
MUSIC TRAINING



There were several outstanding observations relative to the group of questionnaires of the teachers whose training was more than the required amount: (1) Except for one teacher, the attitude of this group was superior in relation to their feeling about music teaching and the music program. (2) There were numerous comments written on these questionnaires which indicated a high rate of interest. (3) Their music capabilities were superior. All of them indicated singing ability and most of them are able to play one instrument or more. (4) They have taught music to meet the five major objectives and have planned a definite music program. (5) Their evaluation was done in an objective manner but it was evident from the many comments accompanying this group that the teachers were personally interested in the program.

The significant factor in this small isolated group is that their extra training has given them not only the capability to exceed other teachers in the teaching of music but that their interest in the program is so much greater. These teachers are capable of giving both inspiration and instruction to other teachers.

The group which had less than the required amount or no music training, reacted completely opposite from the first group mentioned. In summarizing their questionnaires, one

might say that they had little or no music training, limited interest and no capability for the teaching of music.

Since the large group consists of those teachers who have the required amount of music, the greatest concern should be with them. Several things might be assumed to begin these considerations: (1) these teachers included music in their college program because it was required for graduation or certification, many of them taking it solely because it was required; (2) many of this group had no music background; (3) some of the group had had some music experience prior to entering college; (4) all of the group was taught on the same level in the college classes; (5) those individuals who had some music background advanced in their music work; and (6) those who had no music background were able to comply with the plan of the courses enough to meet the requirements for credit but did not advance at all musically nor in their attitudes toward music.

These assumptions are based on personal conversations with teachers and music supervisors. Their concern is related to the fact that so many students get a degree in education with the required amount of music, but still do not feel qualified to teach even the most simple music to children. This problem would of necessity be reverted to the builders of the college curriculum for education majors. Someone has suggested a split-class system of teaching these

groups in order to more nearly reach the students on a level of comprehension for them. This is a problem which cannot be relieved within the present teaching staff, but attention might be given in behalf of those who are being graduated each year. The writer is quite conscious of the individual rebellion that exists in some cases where no type of curriculum would qualify the person for teaching music. Guidance in the selection of fields of work is needed in a situation of this kind.

Summary. It will be necessary in order to make a complete summary of the results of the questionnaire to repeat some of the tentative conclusions which have emerged as the study progressed. After completing the study and analysis these ideas have been predominant enough to merit a place among the general conclusions of the entire results. (1) The teachers of Watauga County are a well trained group from the standpoint of their general education, and are still working to bring their educational status to a higher level. (2) Almost all of them have the required amount or more than the required amount of musical training to certify them in their specific fields. (3) As a whole, they are ideally situated from the classroom standpoint to use the self-contained classroom method of teaching. (4) There is enough individual music capability to establish good music



relations in each school. (5) The attitudes of teachers are good in relation to the teaching of music. Their reactions show that, if approached properly, they would cooperate with administrators to do all that they are capable of doing.

(6) The materials are not adequate but are sufficient for a good beginning music program. (7) The teachers are making an earnest effort to include music in their schedules.

(8) The greater part of the music work in Watauga County for the past year has been in singing and listening. (9) The teachers have agreed that music is of value to their school.

(10) There are no special music teachers in the county schools of Watauga County.

With these ideas in mind, the writer will proceed to show how they are related to the common problem of making a music program grow in a county situation such as Watauga.

## CHAPTER IV

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

In order to make a concise and comprehensive summary of the complete study, the writer will follow the exact plan as stated in the statement of the problem.

- (1) What has been done in Watauga County in the development of a music program?

1. Teachers have been motivated to equip themselves with college degrees in their respective fields which include a required music course.

2. The self-contained classroom has been established.

3. Some of the positive attitudes have been established in teachers.

4. Teachers have attempted to include music in their school curriculum.

5. Some materials for the teaching of music have been purchased.

6. The state-adopted texts and manuals have been provided for in the schools.

- (2) What problems now exist that might suggest further investigation?

1. There are no music teachers in the county schools.

2. Any attempt on the part of the principals to use classroom teachers who are qualified to teach music in the building program for music completely defeats the philosophy of the self-contained classroom because the only way he has of using them is on a departmental basis.

3. There is no professional musical guidance for classroom teachers which means that they have no resources to draw upon when they really need and want assistance.

4. Teachers say they are adequately equipped to teach music but do not feel secure enough to actually attempt the job.

5. Administrators are not urging self-development in music for teachers.

6. The music program in the county has been restricted by complacent attitudes, lack of adequately trained personnel, lack of materials, lack of inspiration, and initiative on the part of both teachers and administrators.

(3) How to compare the information of this survey with what various writers think are the problems in the field.

All of the results of the tabulations of the questionnaire are in agreement with what the writers in the field think according to:

1. The importance of music
2. Why music should be taught



3. How music should be taught
4. The dangers of the program
5. The philosophy of the self-contained classroom method for the teaching of music successfully.

The primary concern of a county situated as this one should be the fact that they are providing no professional music resources to classroom teachers in the progression of their work. Another concern should be the fact that teachers are not taking advantage of the periodical music training that is provided for them. In checking with officials at the Music Educators Workshop that has been held in Boone for the past two consecutive years, it was found that there had been no registrations from the teachers in Watauga County. These are things that the writers in the field think are vital to a successful music program.

At this point it is reasonable to believe that on the basis of the results of the questionnaire in relation to the conclusions drawn from the study in direct comparison with conditions in the county and the literature that has been examined, recommendations could be made.

- (4) What recommendations can be made for an improved music program in the county based on the data collected?

1. Continue to educate personnel of the county schools to the need of a broadened music program.

2. Continue to strengthen teachers in the belief that they are capable of teaching music on a cooperative basis.

3. Urge teachers to avail themselves with every possible opportunity to broaden their musical experiences and education.

4. Urge administrators to feel the necessity of a music program and to establish concise objectives for teachers in order to promote it.

5. Lead county administrators and personnel in the county schools to a realization that with the help of some type of professional musical guidance, the county could progress with a music program of which the schools would be proud and from which the teachers and students would realize satisfaction, enrichment, and broadened musical training.

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APPENDIX

## AN ELEMENTARY SCHOOL MUSIC QUESTIONNAIRE

To the Teachers of Watauga County:

This questionnaire has been assembled by a graduate student to gather data for a thesis which is required for the Master of Arts Degree at Appalachian State Teachers College. The reactions that you give here will involve you in no way because the results are strictly for educational purposes.

The writer is interested in music as it affects the lives of people. There is music in some form in every individual which would bring him much happiness and satisfaction if he were made conscious of the fact. It might be great enough to create an accomplished musician or small enough that it would never be seen outside the individual himself. Music helps to make happy, well adjusted people. It has been learned that it even speeds up production when used in work areas. A force that affects individual lives to this extent should be of great interest to teachers who are molding the lives of children.

Please do not stop until you have examined the complete questionnaire. Much effort has been made to give you a well-rounded picture of your own idea of the music program. The writer sincerely hopes that this will not only aid in this study, but will also help each individual personally who earnestly examines it.

### TEACHER QUESTIONNAIRE

#### I. General Information

Name \_\_\_\_\_  
School \_\_\_\_\_  
Grade (or Grades) \_\_\_\_\_  
Certificate \_\_\_\_\_ Class \_\_\_\_\_ Grade \_\_\_\_\_  
Degree \_\_\_\_\_ Major \_\_\_\_\_ Minor \_\_\_\_\_  
Year \_\_\_\_\_ School \_\_\_\_\_

I have had Music courses in (Please give quarter hours if you know how many)

_____ Piano	_____ Music Teaching Methods
_____ Voice	_____ Band or Orchestra
_____ Theory	_____
_____ Music History	_____
_____ Appreciation	_____

Years of teaching experience in present field:

- ☐ beginner
- ☐ under five years
- ☐ between five and ten years
- ☐ over ten years

DIRECTIONS: Place check marks beside the statement in each group that applies to you.

1. I teach

- ☐ (1) One grade
- ☐ (2) A mixed group (Explain)
- ☐ (3) Departmental work (Explain)

2. I teach

- ☐ (1) No music at all
- ☐ (2) All the music that is taught in my group
- ☐ (3) To supplement another person who teaches music for me

3. I sing

- ☐ (1) Very little
- ☐ (2) Well enough to teach children
- ☐ (3) Well enough to do solo work

4. I play

- ☐ (1) No instrument
- ☐ (2) Piano
- ☐ (3) Other instruments, which? \_\_\_\_\_

5. I play piano

- ☐ (1) Not at all
- ☐ (2) Well enough for class purposes
- ☐ (3) Well enough to do solo work

## II. ATTITUDES

1. I feel that

- ☐ (1) I have an adequate background for teaching music
- ☐ (2) I have adequate background for teaching music in a limited classroom situation
- ☐ (3) I have background to teach music in any classroom situation

2. I feel that

- ☐ (1) Music is of limited value in my classroom situation
- ☐ (2) Music's place is only in special programs
- ☐ (3) Music is a necessary part of my classroom situation



3. I feel that music  
\_\_\_ (1) Should be extended only to those students who have special talents.  
\_\_\_ (2) Should be extended to any student who wants to participate, regardless of ability  
\_\_\_ (3) Should be for all students and should be adapted to his own interest and level
4. I feel that music  
\_\_\_ (1) Should be kept separate from other subjects  
\_\_\_ (2) Should be integrated with other subjects as needed for interest and emphasis  
\_\_\_ (3) Should always be integrated with other subjects
5. Music as a means of unifying or developing inner personal relations within the school is  
\_\_\_ (1) Of more value than other subjects in the school  
\_\_\_ (2) Of equal value with other subjects  
\_\_\_ (3) Of less value than other subjects in the school
6. I feel that  
\_\_\_ (1) Music fundamentals should be taught as needed  
\_\_\_ (2) Music fundamentals should be taught only on the basis of appreciation  
\_\_\_ (3) No music fundamentals are necessary
7. I feel that classroom music should place primary emphasis on its  
\_\_\_ (1) Recreational qualities and values  
\_\_\_ (2) Technical qualities  
\_\_\_ (3) Cultural and aesthetic qualities
8. I feel that student should be  
\_\_\_ (1) Permitted to express without restraint their positive and negative feelings about music  
\_\_\_ (2) Encouraged to express their positive and negative feelings about music only under constructive guidance  
\_\_\_ (3) Restrained in the expression about music because of the detrimental effects of such feelings
9. I feel that  
\_\_\_ (1) No child should be allowed to excel in his music group regardless of his capacity  
\_\_\_ (2) Children who are capable of outstanding performance in music should be encouraged according to their capacity in the classroom  
\_\_\_ (3) All children should be kept on the same level in the classroom until the entire group has grasped adequately the fundamentals presented

### III. MATERIALS

Following is a list of suggested equipment which could be employed in the music curriculum in the classroom. It is by no means exhaustive. Please check those which you have and/or have actually used in your own situation. List others you have used which are not included.

<u>Have</u>	<u>Have used</u>	<u>Equipment</u>
___	___	Pitch pipe
___	___	Staff liner
___	___	Record player
___	___	State adopted texts
___	___	Rhythm instruments
___	___	Supplementary books
___	___	Suitable records
___	___	_____

### IV. PROCEDURES

- Following is a table which will show the approximate time spent on music in your classroom. Please check the one that applies nearest to you. Also insert an approximate time with each period that you check.

		Approximate time in period
___ 1.	Once a week	
___ 2.	Twice a week	
___ 3.	More than twice a week	
___ 4.	Once every two weeks	
___ 5.	Once a month	
___ 6.	Incidental periods equalling _____ minutes a week	



2. Following is a list of Major Objectives for a Music Program. Read each one carefully and place beside it what per cent of your teaching time is allotted to it.

Per cent of  
teaching time  
allotted

- \_\_\_\_\_ (1) SINGING means the expression of one's feelings and emotions in song, group participation in the learning and singing of songs, and the use of the voice for the entertainment of others.
- \_\_\_\_\_ (2) PLAYING means using rhythm instruments to express feelings, recreation instruments, pre-band instruments, and band instruments.
- \_\_\_\_\_ (3) LISTENING means restfulness, a broadened knowledge of compositions and composers, and an appreciation of the beauty of good music.
- \_\_\_\_\_ (4) CREATING means making new songs, words, and rhythm exercises, illustrating music in art work, and using music in the teaching of other subjects.
- \_\_\_\_\_ (5) RESPONDING RHYTHMICALLY means an expression of feeling through bodily movement, motion songs, folk dances, and simple drills.

3. In planning your curriculum, is provision made in your school program for music and the activities related to it?  
Yes \_\_\_\_\_ No \_\_\_\_\_

## V. EVALUATION

In the group below, please check those which have made a definite contribution to your classroom work this year. Before checking it, consider it from the standpoint of: Attitudes, personal reactions, social relationships, and educational advancement.

_____ Singing	_____ Playing	_____ Listening
_____ Creating	_____ Responding rhythmically	



2. If you agree with the following statements, please put a check mark in the blank in front of it.

- (1) Music in our school has been a definite, positive contributing factor toward better school-community relationships.
- (2) Classroom music has been a definite, positive contributing factor in the intra-school relationships.
- (3) Classroom music with the individual classrooms has been a definite, positive contributing factor in the inter-classroom relationships.
- (4) Classroom music has been a definite, positive contributing factor in the personal development and adjustment of individual students.

NUMBER OF WHITE ELEMENTARY SCHOOL MUSIC TEACHERS IN EACH COUNTY  
OF NORTH CAROLINA FOR THE SCHOOL YEAR 1951-52

County	Number teachers	County	Number teachers
Alamance	15	Graham	1
Alexander	1	Granville	4
Alleghany	1	Greene	1
Anson	2	Guilford	24
Ashe	1	Halifax	4
Avery	1	Harnett	7
Beaufort	1	Haywood	4
Bertie	2	Henderson	5
Bladen	1	Hertford	2
Brunswick	1	Hoke	1
Buncombe	9	Iredell	3
Burke	3	Jackson	1
Cabarrus	13	Johnston	3
Caldwell	4	Jones	0
Camden	1	Lee	3
Carteret	2	Lenoir	3
Caswell	1	Lincoln	1
Catawba	4	Macon	1
Chatham	2	Madison	1
Cherokee	0	Martin	4
Chowan	0	McDowell	2
Cleveland	2	Mecklenburg	23
Columbus	1	Mitchell	2
Craven	2	Montgomery	1
Cumberland	2	Moore	3
Currituck	0	Nash	13
Davidson	3	New Hanover	3
Duplin	2	Northampton	1
Durham	8	Onslow	3
Edgecombe	4	Orange	2
Forsyth	27	Pamlico	0
Franklin	3	Pasquotank	3
Gaston	4	Pender	0
Gates	0	Perquimans	0

NUMBER OF WHITE ELEMENTARY SCHOOL MUSIC TEACHERS IN EACH COUNTY  
OF NORTH CAROLINA FOR THE SCHOOL YEAR 1951-52 (continued)

County	Number teachers	County	Number teachers
Person	2	Swain	1
Pitt	7	Transylvania	1
Polk	1	Tyrrell	0
Randolph	6	Union	4
Richmond	3	Vance	0
Robeson	2	Wake	14
Rockingham	6	Warren	0
Rowan	3	Washington	1
Rutherford	0	Watauga	0
Sampson	2	Wayne	2
Scotland	0	Wilkes	2
Stanly	2	Wilson	6
Stokes	3	Yadkin	2
Surry	10	Yancey	6